

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# CONCERT BAND

Melvin Berman, conductor

and

# BRASS CHOIR

Stephen Chenette, conductor

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Sunday, December 2, 1990

MacMillan Theatre

2:00 pm

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PROGRAM

Concert Band

Melvin Berman, conductor

Symphony No. 5 in D minor- Finale

Dimitri Shostakovich  
trans. Charles Richter

Tubby the Tuba

George Kleinsinger  
Words by Paul Tripp  
arr. George Roach

Kerry Stratton, narrator  
Alex Kidston, tuba

Soirées Musicales, Op. 9

Rossini/Britten  
arr. T.C. Brown

March  
Canzonetta  
Tirolese  
Bolero  
Tarantella

\*\*\*Intermission\*\*\*

Brass Choir

Stephen Chenette, conductor

Six Dances from *The Danserye*

Tylman Susato  
arr. John Iveson

La Mourisque  
Bransle Quartre Bransles  
Ronde

Basse Danse Bergeret  
Ronde - Mon Amy  
Pavane Battaille

Three Chorales

J.S. Bach  
arr. Peter Reeve

Praised be the Lord my God from *Cantata No. 129*  
Sleepers Wake! from *Cantata No. 140*  
Now Thank We all our God from *Cantata No. 79*

Greensleeves

arr. Elgar Howarth

The Earle of Oxford's March

William Byrd  
arr. Elgar Howarth

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Concert Band  
Melvin Berman, conductor

Fantasia for Band

Vittorio Giannini

Skyscape: Sleeping Beauty and the Lions

Phil Nimmons

Royce Hall Suite  
Prelude and Fugue  
Menuet  
Rondo

Healey Willan  
edited and scored by W. Teague

## NOTES

### **Symphony No. 5 in D minor: Finale**

**Shostakovich**

In the Preface to the first edition of this symphony, Shostakovich wrote: "The theme of my Symphony is the stabilization of a personality. In the centre of this composition -- conceived lyrically from beginning to end -- I saw a man with all his experiences. The finale resolves the tragically tense impulses of the earlier movements into optimism and the joy of living." The movement is fraught with rhythmic bravura, much of which calls for virtuosity on the part of the players.

### **Tubby the Tuba**

**Kleinsinger**

Written by Paul Tripp, with music by George Kleinsinger, this winsome children's story tells the tale of the crestfallen Tubby, who longs to play "pretty melodies" like the rest of the instruments instead of the "Oom-Pah-Pahs" to which he is usually assigned. As well as featuring the often neglected tuba, the piece introduces other members of the ensemble.

### **Soirées musicales**

**Rossini/Britten**

This light work began as part of the incidental music to a documentary film, and was later turned into a ballet; it consists of arrangements of short Rossini pieces, many of which have a folk flavour. The opening *March* (allegro brillante) is from the soldier's music in the third act of *William Tell*. It is followed by a *Canzonetta* (allegro grazioso) which resembles a lyrical Italian folk tune. The third movement is a rustic Austrian dance, a *Tirolese* (allegro con brio), originally entitled "La pasturella degli'Alpi", which is surprisingly followed by a *Bolero* (andante molto moderato), with its characteristic rhythm. The finale is a spirited *Tarantella* (presto vivace). *Notes by Stephanie Conn*

### **Six Dances from The Danserye**

**Susato**

Tylman Susato was a Flemish composer (born around the turn of the sixteenth century) who also worked as a trumpeter, calligrapher, and publisher. His compositions included masses, motets, songs, French chansons, and instrumental pieces. One of his most important publications was the eleven-volume *Musyck boexken* of 1551-61. The third book, *Alderhande danserye* (1551), consists of dance arrangements by Susato of popular tunes of mainly French and Netherlands origins. Included were the six pieces represented here: *La Mourisque* (with origins in the moresca, a courtly stylization



of battle); *Bransle Quartre Bransle* (popular group-dance variants of the basse danse); two *Rondes* (lively dances or "catches"); and the slow, rhythmically chanson-like *Basse Danse Bergeret* (a sedate, courtly dance in triple time) and *Pavane Bataille* (a courtly processional dance in duple time).

### Three Chorales

Bach

J. S. Bach (1685-1750) wrote well over two hundred church cantatas. By far the majority resulted from the composer's weekly duties as Kantor of the Thomaskirche in Leipzig between 1723 and 1729. Performed here are arrangements of well-known chorale harmonizations from Cantatas no. 129, *Gelobet sie der Herr, mein Gott* (1726-7); no. 140, *Wachet auf, ruft uns die Stimme* (1731); and no. 79, *Gott der Herr ist Sonn und Schild* (1725).

### Greensleeves, The Earle of Oxford's March

Howarth

These two pieces are arrangements of the famous English tune *Greensleeves* (the melody of which likely dates from the sixteenth century) and of the Renaissance consort music *The Earle of Oxford's March* (also known as *The March Before the Battle*) by the English composer William Byrd (1543-1623).

Notes by Durrell Bowman

### Skyscape: Sleeping Beauty and the Lions

Nimmons

*Skyscape: Sleeping Beauty and the Lions* was commissioned by the Northdale Concert Band, and premiered by that ensemble, under the direction of James McKay, at Expo '86 in Vancouver. The work, a tone poem, is about the skyscape that one sees in Vancouver. *Skyscape* has been performed at the University of Western Ontario, and by the Eastman Wind Ensemble, conducted by Wayne Jeffrey.

### Fantasia for Band

Giannini

The American-born Giannini studied privately, at the Juilliard School, and at the American Academy in Rome, and his style reflects the diversity of his training. This work is one of his many which draw on baroque or classical models; as is suggested by its title, it is a "fantasia", or free-form development of the opening ideas. There are two main sections: a brief, halting in which dissonant chords lead to a quicker section of agitation and tonal ambiguity, and a slower second section whose lyricism builds to the final climax.

Note by Stephanie Conn.

### TODAY'S CONDUCTORS

Professor **MELVIN BERMAN** has performed under the baton of such distinguished conductors as Charles Munch, Pierre Monteux, Georg Solti, John Barbirolli, and Sir Thomas Beecham. He held the position of principal oboe with the Montreal Symphony Orchestra for more than fifteen years, and taught at both McGill University and the Conservatoire de musique du Québec. Prior to that, he performed as principal oboe with the Hartford Symphony Orchestra, New Orleans Philharmonic, Boston Pops, and Ballet Theatre of New York. Mr. Berman was a founding member of the Baroque Trio of Montreal and Pro Arte Woodwind Quintet, and has been a faculty member of the Inter-Provincial Music Camp and National Youth Orchestra. He has recorded more than fifteen albums on the Vox, RCA, CBC, Orion, Berandol and Octagon labels, and has made two award-winning films, *The Oboe Reed* and *The Oboe*. His articles have appeared in the *Double Reed Journal* and *Fugue Magazine* and, in addition, he has published several chamber music works and a transcription for winds of the Marcello *Oboe Concerto*. Canadian Scholars Press Inc. recently issued a third printing of Professor Berman's *The Art of Oboe Reed Making*.

**STEPHEN CHENETTE**, became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir. After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith.

### TODAY'S GUEST NARRATOR

**KERRY STRATTON** is a graduate of McGill University and also studied at the Pierre Monteux School while still an undergraduate student. He completed the mastercourse in conducting from the Vienna Conservatory in 1981 and was also a pupil of Franco Ferrara at the Accademia Chigiana in Siena, Italy. His European studies were made possible by a Floyd S. Chalmers award. Under the sponsorship of the Ontario Arts Council and the University of Toronto, he completed advanced studies with Michel Tabachnik. Maestro Stratton has conducted orchestras in France, Austria, Italy, Norway, the United States and Canada. He became conductor and music director of the North York Symphony Orchestra in 1988.

UNIVERSITY OF TORONTO CONCERT BAND

Flutes

Holly Durant  
Tamara Fisher  
Ramona Hoffmann  
Lynn Kernohan  
Rhonda Lennie  
Chia Ling Li  
Kim Morris  
Sandra Jean Price  
Trevor Rines  
Krista McLellan

Piccolo

Paula Kowalchuk

Clarinets

Andrew Thompson \*  
Leah Cabardo  
Victoria Carleton  
Sandy Jeronimo  
Bernadette Ko  
Christine Leeds (Bass)  
Christopher Matey  
Rebecca McDouall (Eb)  
Mark Vining (Alto)

\* Principal

Librarians

Colleen Boyes  
Holly Durant

Saxophones

Scott Apted (Alto)  
Matthew Reid (Alto)  
Rob Carli (Tenor)  
Kathy Finlay (Tenor)  
Joseph Tetreau (Baritone)

Bassoons

Aleksander Popovich  
Daniel Restivo

Horns

George Nicolson  
Chris Whitehead  
Sarah Zeegan  
Sam King (Assisting)  
Jane MacKay (Assisting)

Trumpets

MaryLou Ditacchio  
Dean Goddard  
Scott Harrison  
Jason Lill  
Sharon Lucy

Trombones

Matthew Bartha  
Stephanie Dadds  
Israel Harriott  
Blair Dewan

Euphonium

Mike Hetherington

Tubas

Kevin Anderson  
Stuart Brawley  
Kristin Trace

Piano

Jason Galamaga

Percussion

Craig Hunter  
Richard Moore  
Morris Palter  
Jon Saulnier

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UNIVERSITY OF TORONTO BRASS CHOIR

Trumpets

Tim Birtch  
Scott Harrison  
Christoph Rümmele  
Melody Stepto

Horns

Sam King  
Jane McKay  
Julia Yang

Trombones

John Balsillie  
Alison Gray  
Ross Harwell  
Dean Pattison

Tuba

Alex Kidston

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Next Wind Symphony, Concert Band and Brass Choir Concert

Stephen Chenette, conductor

Sunday, January 27, 1990 at 2 pm  
MacMillan Theatre

*A Wind Spectacular*

Strauss: Also Sprach Zarathustra

Strauss: Festmusik Stadt Wien

Respighi: Pines of Rome

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MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Jim Earls, Technical Assistant

Scott Thom, Technical Assistant